

# IMAGINE NEW MONUMENTS FOR NEW ORLEANS.

## In September 1960,

the New Orleans chapter of the Congress of Racial Equality, or CORE, staged high-profile sit-ins in an attempt to desegregate Canal Street lunch

Integration had slowed to a standstill. "We were fed up," said Rudy Lombard, an Orleans CORE leader who was arrested at Xavier University.

Their tactic, pioneered four years earlier by A&T students in Greensboro, North Carolina, on February 1, 1960, was simple: sit-in. A group of White Citizens' Council members sat together at a lunch counter.

On September 9, 1960, a group of Black and two White CORE members were arrested after a sit-in at the corner of Canal and Poydras. On September 17, 1960,

rich, they knew that everything in the city could be changed by their presence here.

There had no segregation in the city. Chief Morrison - who did not be tolerated in the city Hall, a factor in the convictions, were by the voice of the integrating service and, Chief Justice, 53 decision.

picket lines for months or more. In 1954, New Orleans desegregated its schools. In 1955, CORE was founded. On that day, we prepared to die.

ARTIST: BRENDON PALMER-ANGELI

PAPER  
MONUMENTS  
INTERIM  
REPORT

2019

Photo: Gus Bennett

# Paper Monuments is a public art and public history project that amplifies undertold narratives of the city.

---

## Paper Monuments Project team

Bryan C Lee Jr. (Co-Lead)

Sue Mobley (Co-Lead)

Nic Brierre Aziz

Chris Daemmrch

Colin Fredrickson

Shoshana Gordon

Brittany Lindsey

John Ludlam

Suzanne Raether

Isabella Siegel

We have been ably assisted by dozens of volunteers over the course of the project, and our gratitude to each and every one of them, for their labor, patience, and humor, knows no bounds!

## Partners

The American Library Association, Amistad Research Center at Tulane University, Antenna Gallery, Arts Council of New Orleans, the Ashe Cultural Arts Center, A Studio in the Woods, Backatown Coffee Parlour, Crescent City Books, Community Book Center, the Contemporary Arts Center of New Orleans, Habana Works, Historypin, Know NOLA Tours, the Loyola University New Orleans Department of Design, Material Life, the Midlo Center for New Orleans Studies at the University of New Orleans, Monument Lab, the New Orleans Museum of Art, the National Organization of Minority Architects-Louisiana, the Newcomb Art Museum at Tulane University, New Orleans Public Libraries, New Orleans Recreation Department, New Orleans Redevelopment Authority, Octavia Books, Pagoda Cafe, Paper Machine, RIDE New Orleans, Studio Be, Tubby and Co's Mid-City Book Shop, and YEP Design Works.



Paper Monuments is a project of Colloqate Design, a multidisciplinary non-profit design justice practice focused on expanding community access to, and building power through, the design of communal, civic, and cultural spaces.

Paper Monuments is supported by the Ford Foundation, Foundation for Louisiana, and Surdna Foundation. Documentation of the project process is provided by Luisa Dantas and Michael Boedigheimer of JoLu Productions, through a separate project of the Surdna Foundation.

by Gus Bennett | New Orleans People

# TABLE OF CONTENTS

## Page 4

Executive Summary

## Page 5

Paper Monuments  
Goals + Values

## Page 6

Phase I Overview

## Page 10

Phase II Overview

## Page 13

Public Proposals:  
Quantitative Analysis

## Page 23

Tivoli Circle

## Page 27

Imagined Monuments



## Executive Summary

Paper Monuments was developed as a project out of the removal of four confederate statues in New Orleans in the spring of 2017. Our collective began with the question, “What’s next?” which grew into an exploration of what had been, what was, and what mattered to New Orleans; an exploration that would unfold throughout the celebration of our city’s Tri-Centennial year, over the arc of a historic municipal election, and within a growing network of projects and cities asking the same questions.

Our process, which is explained in greater detail below, was designed to scaffold various phases and mediums of public art, public history, and public engagement into an ongoing praxis. We created posters and installations to expand public knowledge of New Orleans rich and often contested histories, engaging scholars and artists to tell those stories in compelling ways and creating accessible installations and events in public and civic spaces. We are currently preparing for a second phase of public art, through a temporary collection of jury-selected installations developed by local artists in response to our posters and the pool of residents’ proposals for future monuments.

The public proposals are at the heart of the Paper Monuments process, and by extension at the center of this report. In the following pages you will find a quantitative analysis of the geographic and demographic representation of 747 proposed monuments submitted by New Orleans residents, a number that we expect to more than double by the end of the project. The residents who submitted them live in every zip code in our city, range in age from 3 to 78, and closely match the racial and gender demographics of Orleans Parish.

You will also find a qualitative analysis of the central themes of those proposals, themes which we believe are strong enough to remain consistent even as the number of proposals expands. These include our city’s vibrant cultural history and current practices, an overwhelming desire for greater monumental representation of women and Black people, and a deep, inspiring, insistence upon love in all of its least celebrated but most essential forms; maternal, familial, communal and of course, love of this incredibly special place.

When Paper Monuments was first developing our model, we envisioned some of the work of collecting public proposals to take place in coordination with the Arts Council of New Orleans, Spackman Mossop Michaels, and the Foundation for Louisiana. That approach met the needs of the prior administration, which was focusing on the redevelopment of Tivoli Circle at the time.

While that project never came to fruition, and Paper Monuments focus remains broader than the charge of a single site, we remain cognizant of the importance of that particular location in any discussion of monuments in New Orleans. As such, Tivoli Circle is given special consideration in this report, which will provide both an analysis of the current public proposals for the site and an outline of Paper Monuments’ proposed process for moving forward together.

Under the current Mayor’s administration we have worked closely with the Human Rights Commission to provide support and offer guidance in developing a process for the potential redevelopment of Tivoli Circle. We believe that any valid process must include the solicitation and submission of multiple formal proposals and meet standard City development and procurement procedures, while also being grounded in procedural justice and public engagement. Additional considerations are addressed below as part of the section on Tivoli Circle.

## Paper Monuments Goals

Our team, a collective of designers, artists, urbanists, and educators, has been working since July 2017 to pair scholarly narratives and locally commissioned artwork to amplify the stories that are too often lost or obscured when New Orleans history is recounted.

These are the stories of New Orleanians who were poor and working-class. Black and brown. Women and children. Lesbian, gay, trans, and queer. Immigrants and refugees. Those who fought battles for inclusion and justice; those who worked to improve lives and bring hope, but who were and are unlikely to be elevated on any pedestal.

At the same time, our team has been creating events and engagement opportunities across the city; reaching a broad cross-section of New Orleans residents to invite them to imagine new monuments for New Orleans. Paper Monuments' goal is not to decide what individual belongs at the top of a pillar, but to join and expand a conversation about who and what we remember, what events have shaped our city and our lives, and what places and movements matter to us.

Our goal is a radically democratic one. We want every resident of New Orleans to have an opportunity to find voice in this process. Public proposals are the core of Paper Monuments' process, creating a continually expanding pool of prospective monuments, memorials and public art that range from the intimate to the epic and tell the stories that are important to New Orleans' residents.

These are the stories of events and movements that challenge our beliefs that historical change is brought about by the heroics of singular individuals. These are the stories that open doors to finding the heroic in each other and ourselves.

## Paper Monuments Values

The core values of Paper Monuments are equity, integrity, and collaboration. We envision the role of our core team as guiding and coordinating the efforts and visions of a broad collaboration of citizens, scholars, artists and activists.

In centering equity, we have set an honorarium for artwork that recognizes the value of our local artists, and are working to ensure that both the content and the creators of all our pieces reflect the population of our city. We committed to hiring local people of color for any organizing roles for which we have funding, and apply a minimum wage of fifteen dollars an hour to those hires.

In centering integrity, we have committed to honor all community submissions, to include them in archives and maps, knowing that some may be offensive or abusive. We have provided opportunity for all community members to speak at our events to date, and will continue to do so throughout our process.

In centering collaboration, we have built relationships with small business owners throughout the city to distribute posters while helping to drive potential customers to their stores. We have partnered with institutions such as the Midlo Center to provide research and archival support locally, and are part of an emerging cohort of organizations and projects across several cities working to reconsider the role of monuments as public art and public history.



# PAPER MONUMENTS PROCESS PHASE 1

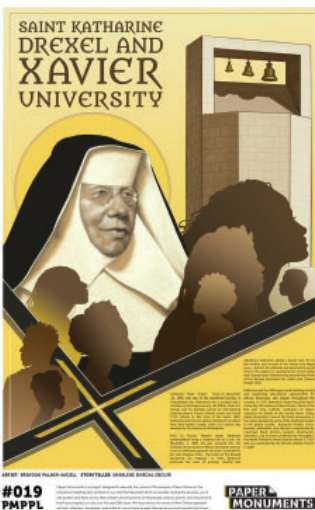
May 2017–May 2019

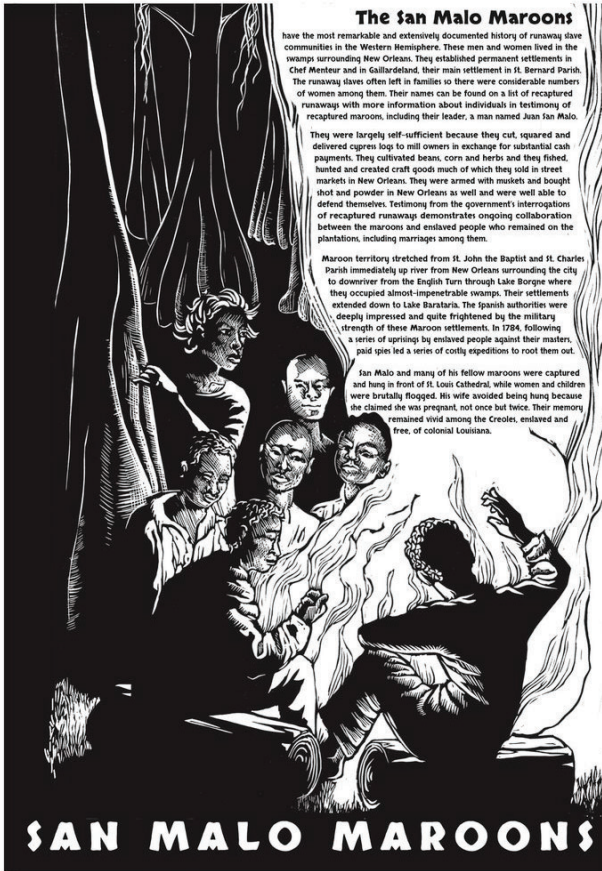
This interim report is intended to represent a snapshot of the Paper Monuments process at what we estimate to be the mid-point in the collection of public proposals for prospective monuments. As such, it will focus primarily on outlining the process for public engagement along with providing a quantitative and qualitative analysis of the current pool of proposals that have been fully scanned, coded, and processed. A final, more comprehensive report will be released after the completion of the public engagement process in May 2019.

## Posters and Installations

When Paper Monuments began, one of the earliest conversations with our sibling project, Monument Lab drove home two key differences in context that our project would have to address: the need to allow for a period of empty pedestals and the need to expand the range of New Orleans' historical narrative beyond the romanticized marketing approach that drives tourism and in turn influences how we all view the city in which we live.

So we reached out; Sue Mobley to over eighty scholars of the city, formal and informal, to ask what person, place, event, or movement from New Orleans they felt was missing from popular understandings of the city and Bryan C. Lee Jr. to nearly forty local artists to begin the work of illustrating those stories into an accessible, beautiful series of posters that would bring those histories to the public. There are currently forty finished posters in circulation, with another twenty to thirty in process reflecting the diverse and often complicated stories of New Orleans past and present.





ARTIST: PIPPIN FRISBIE-CALDER WRITER: GWENDOLYN MIDLO HALL

Gwendolyn Midlo Hall, legendary Louisiana folklorist, proposes a monument to the San Malo Maroons, a self-sustaining community of the formerly enslaved who held and defended territory from Lake Borgne to the Mississippi throughout the swamps on the eastern side of New Orleans and down into St. Bernard.



Since its founding 150 years earlier, New Orleans had never seen anything like it: immense crowds of black residents, including members of thirty-some mutual aid societies, thronging Esplanade Avenue for more than a mile to witness the funeral procession of André Cailloux, an African-American Union captain who had fallen during the initial assault against Confederate ramparts at Port Hudson, a hundred miles upriver from the Union-occupied city. The charge was prelude to a protracted siege, a downstream complement to U.S. Grant's more famous strangulation of Vicksburg. For six weeks Cailloux's body rotted in Louisiana's liquid heat, as rebel sharpshooters repulsed Union burial details. Not until Port Hudson surrendered on July 8th were Cailloux's remains retrieved. By then the only identifying mark was a ring on a skeletal knuckle signifying his membership in the "Friends of Order," a black self-help society he had helped found. A former slave and self-employed cigar maker who had gained his freedom in 1847, Cailloux exemplified the complexities and cohesiveness of New Orleans mixed-race community of free people of color. Residing below Canal Street, they were artisans, boarding house proprietors, and small shopkeepers for the most part. They owned property. A few accumulated real wealth. They established schools, chartered mutual aid societies, sponsored cultural institutions. Cailloux, who was very dark-skinned and proud of it, stood tall in this community. He was one of the early organizers of the first all-black Union regiment to fight in the Civil War—the First Louisiana Native Guards. Cailloux's body lay in state on a raised platform in his New Orleans fraternal hall, his sword and uniform resting on the American flag

that draped his casket. Two black Union privates assisted Althea abolitionist priest, Father Claude Paschal Maistre, to deliver the last rites of the Catholic Church because the city's pro-Confederate archbishop threatened with excommunication anyone caught ministering to former slaves. Two companies of the Sixth Louisiana (colored) regiment escorted the hearse. Six black captains of the Second Louisiana Native Guards served as pallbearers. And playing the dirge accompanying the procession to the Bienville Street cemetery where Cailloux was laid to rest was a white regimental band from Massachusetts. The immense outpouring of black respect sprang from the deepest wells of gratitude. André Cailloux's martyrdom in defense of African American liberties and universal human dignity was instrumental in transforming a war for union into a war for freedom. It also radicalized this distinctive community, grinding them for the no less challenging fight for equal citizenship that lay ahead.

that draped his casket. Two black Union privates assisted Althea abolitionist priest, Father Claude Paschal Maistre, to deliver the last rites of the Catholic Church because the city's pro-Confederate archbishop threatened with excommunication anyone caught ministering to former slaves. Two companies of the Sixth Louisiana (colored) regiment escorted the hearse. Six black captains of the Second Louisiana Native Guards served as pallbearers. And playing the dirge accompanying the procession to the Bienville Street cemetery where Cailloux was laid to rest was a white regimental band from Massachusetts. The immense outpouring of black respect sprang from the deepest wells of gratitude. André Cailloux's martyrdom in defense of African American liberties and universal human dignity was instrumental in transforming a war for union into a war for freedom. It also radicalized this distinctive community, grinding them for the no less challenging fight for equal citizenship that lay ahead.

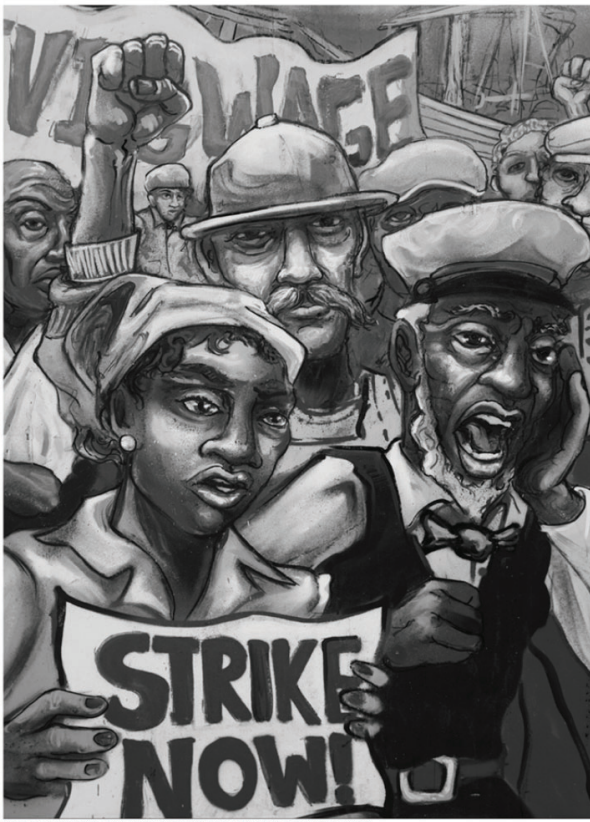
ARTIST: LANGSTON ALLSTON WRITER: LARRY POWELL (PRINCIPAL SOURCE: STEPHEN OCHS: A BLACK PATRIOT AND A WHITE PRIEST: ANDRÉ CAILLOUX AND CLAUDE PASCHAL MAISTRE IN CIVIL WAR L.A.)

Lawrence Powell of Tulane's History Department proposes the funeral of André Cailloux. Captain Cailloux, of the First Louisiana Native Guards, was a leader in the free Black community of New Orleans, founding the Friends of Order mutual aid society and standing godfather to dozens before his death at the initial assault on Port Hudson. His heroism paved the way for mass enlistment of Black soldiers, and ensured the throngs of mourners who lined Esplanade Avenue for his funeral procession.

Father Claude Paschal Maistre performed last rites, in defiance of the Archbishop's threat of excommunication for any priest caught ministering to former slaves, and the procession of soldiers from the Second Louisiana Native Guard, along with a white regimental band from Massachusetts, may well mark the emergence of brass bands at funerals. Powell's proposal, paired with artwork by Langston Allston, was the first Paper Monument in circulation.



Sylvia Frey of Tulane's History Department proposes Saint Louis La Nuit, who was born in West Africa in 1728 and enslaved in New Orleans, where he helped to develop indigo as a key crop for the early economy of the region. La Nuit was freed for extraordinary service, served in the militia during the American Revolution, and purchased land along Bayou Road, selling smaller parcels to free women of color, and establishing the first free black neighborhood in the nation.



Front of poster



Back of poster

Paper Monuments' approach is dedicated to re-envisioning not just which stories we tell about New Orleans history, but also how and where we tell them. We wanted to ensure that everyone had access to both seeing and keeping these stories of our shared histories. To that end, the posters are available for free at all branches of the New Orleans Public Libraries, key New Orleans Recreation Development Commission centers, and independent bookstores throughout the city, including Community Book Center, Tubby and Co's Mid City Book Shop, and Crescent City Books.

We also approached making Paper Monuments posters publically accessible through the tactic of placemaking; creating large scale galleries within the Canal Street corridor, focusing on transit stops identified by RIDE New Orleans as having high frequency use. This allowed us to take advantage of the long wait times and high number of bus and streetcar transfers among our working class residents for visibility, reading time, and proposal collection. It also allowed our team to use tours and media coverage of the installations to highlight those same factors as persistent challenges facing New Orleans' workers.

The transitory nature of the installations builds off of a central theme of Paper Monuments; challenging the conception of monuments as permanent features of metal or stone, while referencing the community-rooted cultural practices of our city: the claiming of space through second lines, the continuum of oral history in African-diaspora cultures, the call and response exchange of brass band, gospel, and Mardi Gras Indian musical traditions.

Serving as public education, exchange and proposal collection sites, the Canal corridor installations revealed the strength of recent history as an entry point, with several individuals approaching our team to inform us that they had been present at one or more of the events represented. One local worker made it his mission to engage school children at the bus exchange with the expanded version of one of our posters, 'Desire Standoff', based on his personal experiences, and served as an unofficial docent for the gallery as a whole, which he had read closely and was using as an educational tool.

In addition to local engagement, the Canal corridor installations have been incorporated into formal tours and presentations for groups and conferences from across the country, including the American Planning Association, Inter-American Development Bank, Project for Public Spaces' Walk Bike Places Conference, and the National Humanities Council. Talks and presentations on Phase I have also been given at UC Berkeley, Pratt Institute, University of Pennsylvania, Design Futures Student Forum, Neighborhood Funders Group, the Tennessee Williams Festival, and Monument Lab Live.



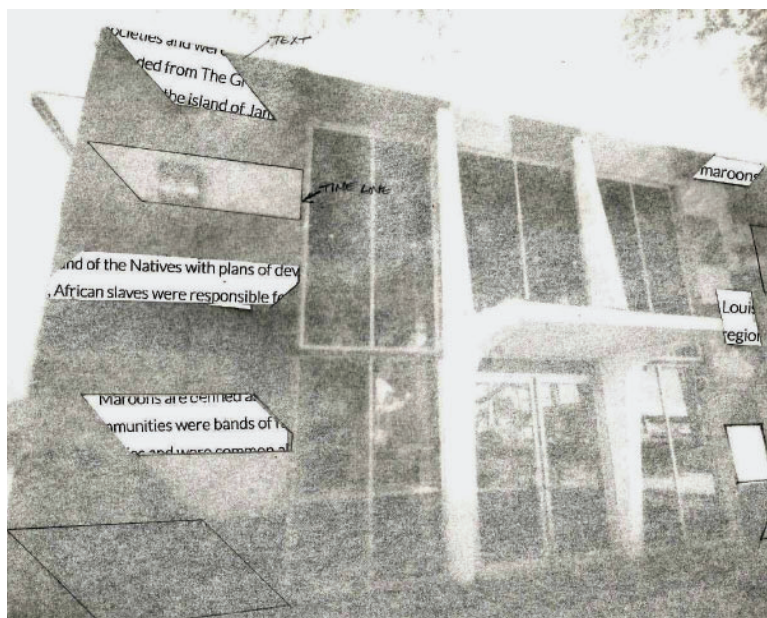
# PAPER MONUMENTS PROCESS PHASE 2

March-May 2019

In September of 2018, Paper Monuments put out a call and hosted a workshop at Paper Machine for local and regional artists to draw upon both the Paper Monuments poster series and the catalogue of public proposals to create proposals for Paper Monuments Re:Present, a collection of ten temporary public art installations to be distributed throughout the city of New Orleans for display in March and April of 2019. Artists who attended the workshop, as well as those who submitted initial “intent to apply” notices, were provided with between five and twenty public proposals representing themes selected by the artists themselves.

## Temporary Monuments

Phase 2 received 30 final proposals for consideration for Phase II, and our jury selected 10 to move forward as commissioned works. Artists have had two additional group working sessions with the Paper Monuments team and jury members to refine their proposed work, draw on additional public proposals for reference, and receive support in planning their neighborhood engagement approaches, along with support for installation and insurance logistics.

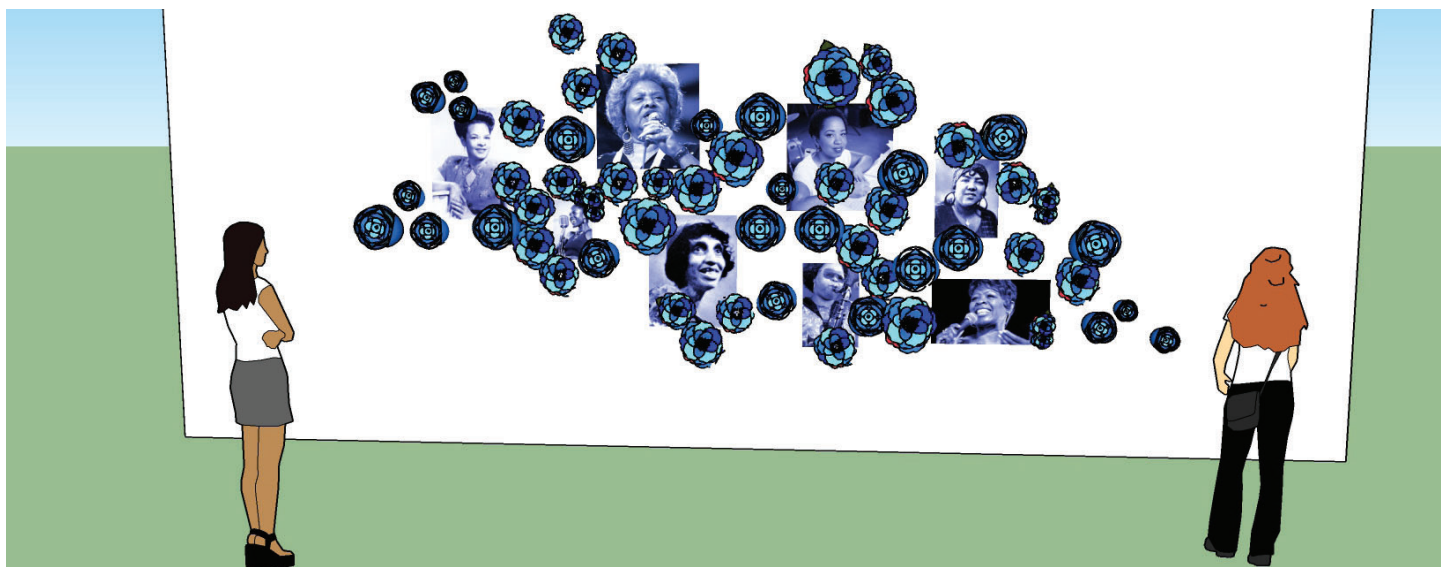


### Paper Monuments Re:Present jury:

Ron Bechet, Xavier University Department of Art  
Willie Birch, Artist  
Marcela Correa, Arts District New Orleans  
Erin Greenwald, Louisiana Endowment for the Humanities  
Gia Hamilton, New Orleans African American Museum  
Greg Lambousey, Louisiana State Museum  
Bryan C. Lee Jr., Colloqate (representing Paper Monuments)

### Paper Monuments Re:Present artists:

L. Jeffrey Andrews  
Jose Cotto and Cubs the Poet  
Brendon Palmer-Angell  
Nik Richard  
Jessica Scott-Felder  
Lydia Stein  
Jane Tardo  
Carl Joe Williams  
Carla Williams



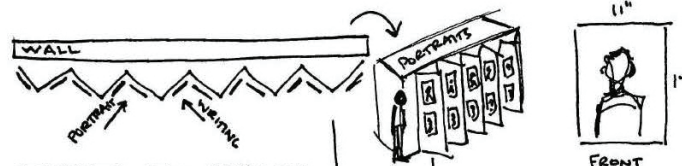


Folded  
sunflower seed

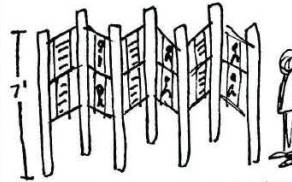
multiple seeds folded  
& glued into heavy flower  
heads



jack hammer  
sidewalk  
parking lot

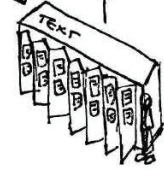


DIFFERENT VIEW BASED ON  
PERSPECTIVE



FREE-STANDING WITH WOOD  
BEAMS AND WIRE. VISIBLE  
FROM BOTH SIDES (OR ONE).

PAPER WOULD BE  
MOUNTED ON  
PLYWOOD OR STENCIL  
BY WIRE BETWEEN  
BEAMS.



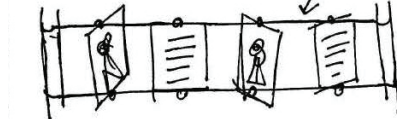
FRONT

OR TWO  
FOR DES  
IS NOT

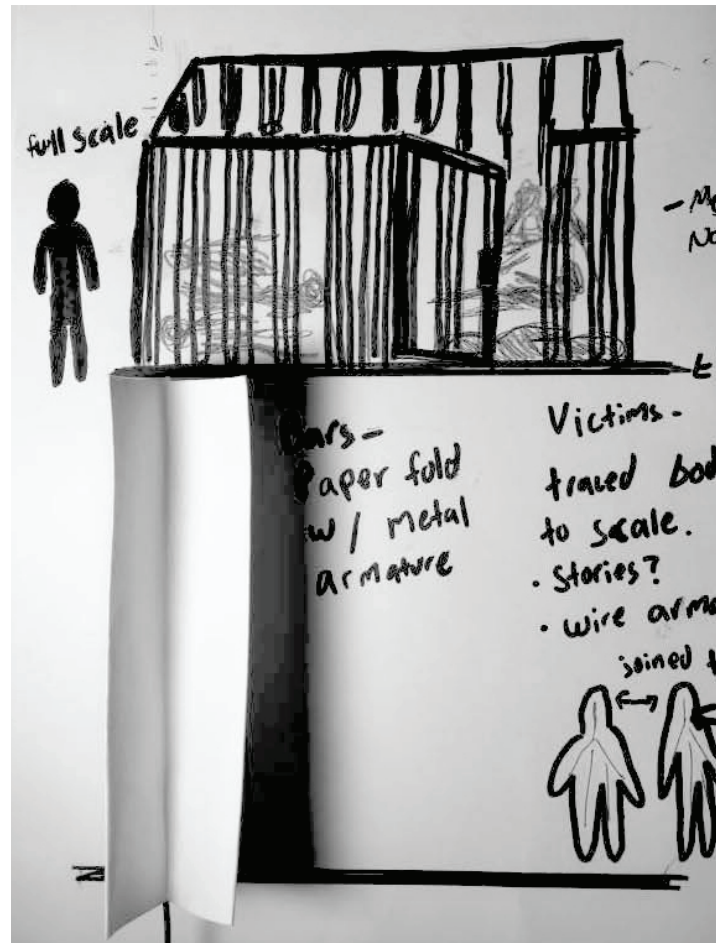
PORTRAIT  
DONE 1  
AND SI  
WEATHE  
TEXT W

BE A  
OF SOM  
HAND-MA  
OUT IN

ALTERNATIVE DISPLAY: PORTRAITS HAVE TEXT  
ON BACK AND ARE  
STRUNG BETWEEN TWO  
POLES OR WOOD BEAMS  
WITH WIRE, AND CAN  
ROTATE SO THE VIEWER  
CAN EASILY SEE FRONT  
AND BACK.



PAPER WILL NEED SOME  
KIND OF PROTECTION (POS  
A PLEXIGLASS CASING) SO  
PEOPLE CAN TOUCH AND SP  
WITHOUT DAMAGING. SPINN  
WILL RELY ON SOME KIN  
METAL CONTRACTION, TBD.



A woman with her arms crossed stands in front of a collage of faces and a 'STOP NUCLEAR' sign. The entire image has a yellow overlay. The text is in white and black, bold font.

**Public proposals are the core  
of Paper Monuments' process,  
a continually expanding pool  
of prospective markers,  
monuments, memorials, and  
museums by and for the  
people of New Orleans.**

**These are the stories of events and movements that challenge our beliefs that historical change is brought about by the heroics of singular individuals. These are the stories that open doors to finding the heroic in each other and ourselves.**

### **1,500 proposal goal**

Paper Monuments set an initial goal of collecting 1,500 public proposals, or roughly .4% of New Orleans' total population, with the idea that this was an achievable number based on the experiences of Monument Lab in proportion to the population of Philadelphia. We now expect to exceed that number, based on projections of current collection rates and upcoming events.

### **Creating a representative sample**

Our framework, as a radically democratic project, has been to ensure that the population we're sampling for public proposals reflects the full population of New Orleans with a high level of fidelity. We have used adaptive approaches over the arc of the project to do so, and continue to assess our approach on a weekly basis, correcting for trends that move us away from that goal while also ensuring that targeted outreach balances some of the more common means by which representative sampling in public engagement falls short of equitable outcomes.

### **Countering the limitations of internet reach**

As a small team, with a very limited budget, Paper Monuments faces the challenge that a lot of small organizations do; needing inexpensive or free modes of outreach often means overreliance on social media with all of the inherent biases of social networks and internet access related to socioeconomic status, racial category, and age. To correct for this, we set out to deliberately build strong partnerships with civic and community institutions, to be present in person and in print, and to develop a large network of volunteers to assist in proposal collection.

### **Equitable representation through overcorrection**

We also recognize that beyond the biases in any given point of access, many community engagement processes still lend themselves to higher response rates from oversampling those best organized and most motivated to shape civic life. This typically looks like neighborhood associations, better-resourced schools, or civic booster groups self organizing to participate at high volume. Rather than seek to limit the engagement of those organizations, which tend to skew samples wealthier, whiter, and older, we have corrected for the sampling bias by deliberately oversampling working-class residents, and Black residents, along with children and youth.

Lack of consistent population density in public space

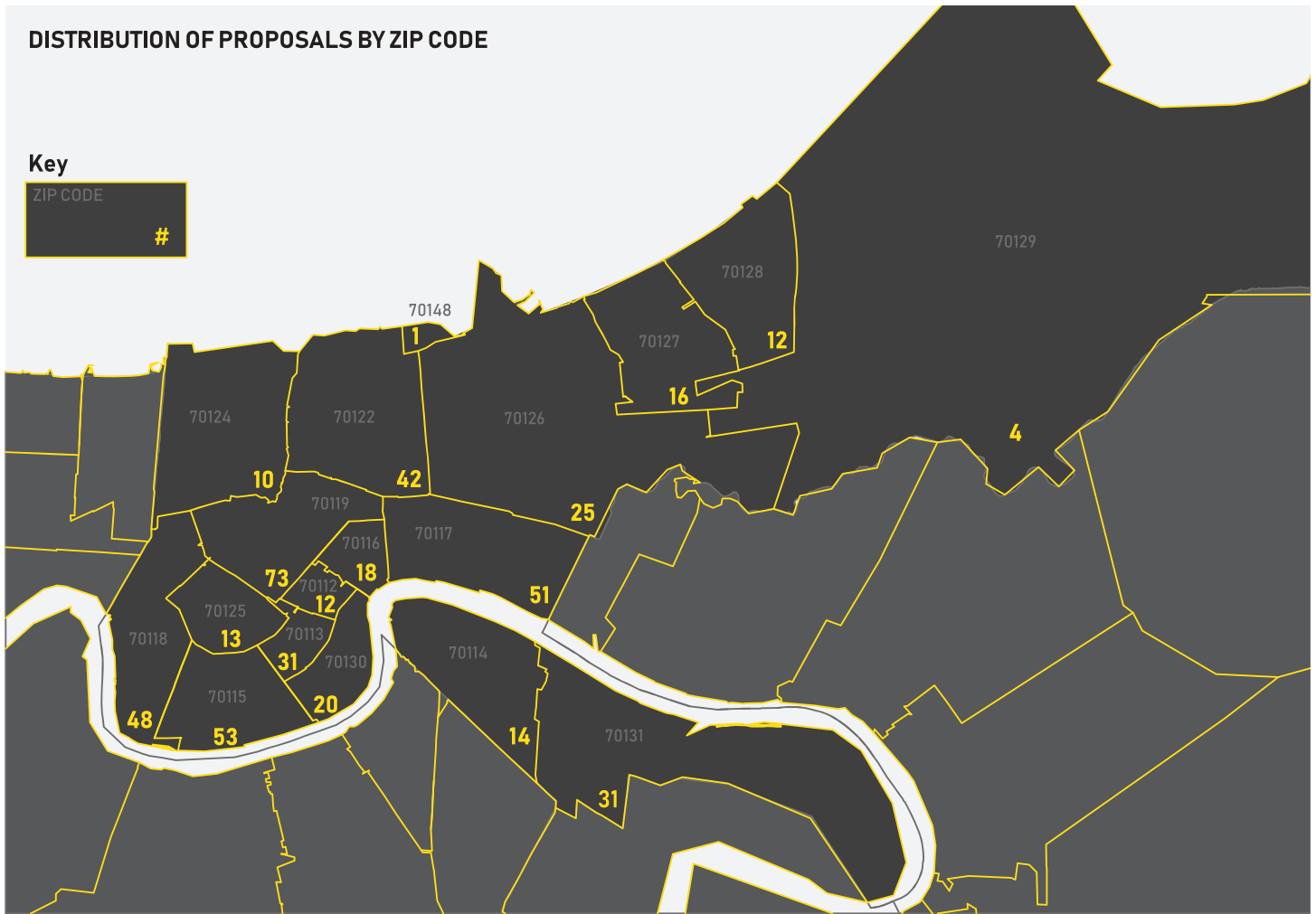
A 2017 trip to Philadelphia heightened our awareness of a contrast to our sibling project, Monument Lab, in highlighting New Orleans' comparative lack of density. It would be impracticable to achieve our public proposal goals through their static installation model, which placed small shipping containers in heavily traffic. Instead, we developed a mobile approach, adaptive to the conditions in which New Orleanians gather in large numbers, and with an assessment of the type of outreach and engagement appropriate to those conditions and contexts.

### **Openness**

Because of the fraught context of monument removal in which Paper Monuments began our work, we have persistently faced assumptions about bias in our preferences of individuals who would be allowed to participate in public events or submit public proposals, as well as the types of public proposals that we would "allow." All of our team, along with our volunteers, have been given orientation training in diffusing conflict prompted by those assumptions. Our team leadership models an open approach to inviting all opinions, proposals and speakers to participate. All public proposals collected are included in the archive, regardless of content.

### **Limitless locations**

While the removal of four monuments from specific locations created a lacuna in the built environment of the city and informs the schema within which public proposals are submitted, we have neither restricted nor recommended any particular location or locations to residents for their proposed monuments. All versions of the public proposal form provided a form prompt: 'my monument belongs at' and respondents wrote in the locations of their choosing. An incredibly diverse range of locations were proposed, as is explored below at greater length.



### Geography

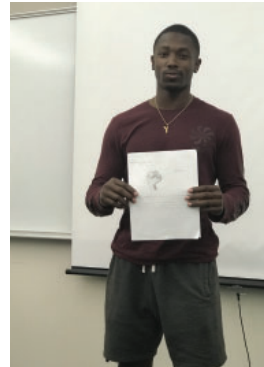
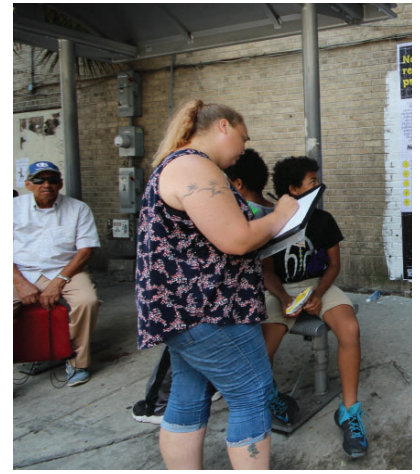
We closely track responses by zip code to ensure that our public engagement efforts are reaching across the entire city; with particular attention given to collecting proposals from residents of New Orleans East and Algiers. Zip Code tracking also serves as a point of reference for racial and ethnic identification, and provides some framework for socio-economic status, which we do not explicitly collect information regarding, but which are reflected by geographic indicators in a city markedly more segregated by both race and class recently than has been historically true.

### Proposals by Zip Code (Infographic Map)

Most frequent zip codes: 70113, 70114, 70115, 70116, 70117, 70118, 70119, 70122, 70126, 70127, 70130, 70131

- 70113: N=31 Central City
- 70114: N=18 Algiers Point, Upper Algiers
- 70115: N=52 Uptown, Riverside, Irish Channel
- 70116: N= 18 French Quarter, Marigny, Tremé, 7th Ward
- 70117: N=51 Upper and Lower 9th Wards, Bywater
- 70118: N=42 Uptown, Universities, Carrollton, Hollygrove
- 70119 N=73 MidCity
- 70122: N=42 Gentilly
- 70126: N= 25 Florida, Desire, Inner NO East
- 70127: N=16 NO East
- 70130: N=20 CBD, South Market District, Lower Garden District, Irish Channel
- 70131: N= 20 Lower Algiers

In keeping with our reflection on the need for a mobile engagement strategy, the Paper Monuments team has employed an integrated methodology of sustained intake in independently staffed locations combined with reliance on shorter bursts of collection by our volunteer teams at Paper Monuments installations alongside school and university visits by our core team and volunteer supported tabling and pop-ups at events hosted by other organizations. Paper Monument hosted events have been relatively more rare, and with the major exception of History Unbound which was research driven and supported by library staff, our hosted events primarily engage with visual and oral storytelling and exchange with less focus on proposal collection.



### Public and Civic Spaces

New Orleans Public Library locations, Canal transit corridor installations, Unanimous Jury Coalition offices, City Council Chambers, Community Book Center, Tulane City Center,

### Schools and Colleges

Dillard University, University of New Orleans, Xavier University, Tulane University, Loyola University, Newcomb College, Isidore Newman School, Homer Plessy, New Orleans Science and Math High School

### Pop-up at events

CAC Second Thursdays, Ashe Holiday Arts Market, Duncan Plaza, WaterBlock Party, Ascendance, 826 New Orleans opening, Antenna: Signals, Super Sunday (Uptown), New Orleans Museum of Art, Newcomb Art Museum, Palmer Park Arts Market

### Events hosted

Stories at the Crossroads: Canal and Jefferson Davis, Stories at the Crossroads: Bayou Road and North Dorgenois, History Unbound at the Main Library, Storyboards at Ace Hotel, Cross Section at Ace Hotel, Framing History: Martin Luther King Jr. Day of Service at Colloqate.

## Locations Collected

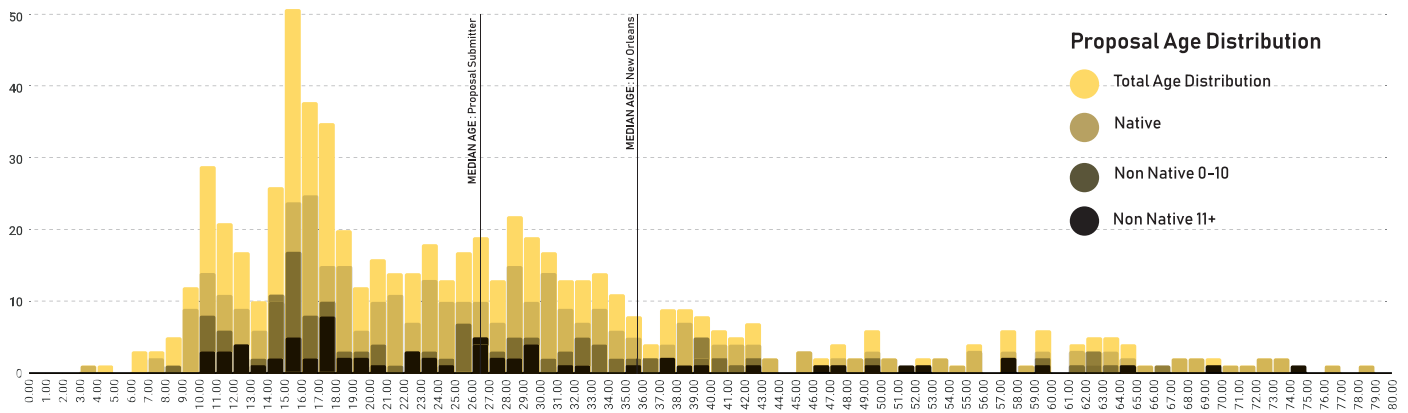
## Age

The age range for Paper Monuments public proposals is 3 to 78, with high concentrations of high school and college age students (n=150 ages 14-18, n=107 ages 18-25) reflecting both the intentional oversampling of youth and young adults, and the consequences of our curriculum's application in classrooms providing greater volume of submissions than engagement at ongoing events or self-generated Paper Monuments events. The cumulative effect of that sampling bias is to pull the median age of public proposal submitters well below that of the city median age, 26.5 years to 35.7 years respectively.

Median age for public proposal submitters 26.5

Median age for New Orleans 35.7 (2016)

To correct for the previous oversampling, which exceeds our intended goals, our next phase of engagement will shift to a more passive role regarding schools, with our team providing programming as requested, while seeking to maintain racial and socio-economic alignment, but limiting more expansive outreach. We will also expand our presence at events and locations where older residents, and particularly elders, are a larger segment of the general population, while exploring opportunities to do specific targeted workshops at senior and community centers.



## Nativity

We recognize that one of the more salient population markers over the past decade is the distinction between native born New Orleanians and “transplants,” and have tracked the rates of each accordingly. The distinction made between non-natives with fewer or greater than 11 years residency in the city is an attempt to capture the wave of young professionals who came to New Orleans during the Katrina recovery, and specifically in the wake of the 2008 financial collapse, as a possible distinct sub-category, and potentially analyze any distinction between the proposals submitted.

### Nativity

N =650

Native N=407, 72.3%

Non-Native 11+ years N=74, 11.38%

Non-native 0-10 years N=165, 25.38%

We found no easily accessible data set for comparison at the municipal level, and are in conversation with external experts about potential methodologies for developing one for our final report. However, our “native” category, at 72.3% of respondents, is within reasonable comparison to the 2012 Louisiana estimate of 79% nativity, with the significant caveat that, as a major metropolitan area with 7% in-movers in 2016, there are likely more “people from away” in New Orleans than in the state at large. This likely reflects the high number of children and youth in the sample set, as well as concerted efforts to do outreach at places, such as Ashe Cultural Center, second lines, transit exchanges and smaller churches, more likely to be used by natives or long term residents.

Over the arc of the Paper Monuments project, we have field tested and used several public proposal submission forms, primarily allowing for more or less space for written and drawn response, along with minor variations in our tracking data. For much of the first year of proposal collection, while zip code, nativity, and age were collected as consistent data points, other categories of social identity were approached through the open ended question, “How do you identify?”

The pattern of response to this question has been compelling in its own right, first, in that it has largely tended to go unanswered, the total number of replies is only 250 out of a total pool of nearly 750 proposals, but also that within these most frequent answers are inclusive of gender identity (n=162) and/or race and ethnicity (n=152), that many people provided multiple answers and layered identities, (i.e. African-American; Male; Gay) and that despite clear indication of variations in identity salience and conditionality, a single or primary identity may override others, (i.e. Queer AF, a mother).

For the sake of greater consistency a single, final version of the public proposal form, which was field tested in November and December of 2018, will be used solely for the remainder of the Paper Monuments process. This final form specifically names the identifiers race/ethnicity, gender identity, and sexual orientation as categories to be considered, while allowing additional room for other variations of self-identification. While the questions remain optional, we believe that these guideposts will help to create greater consistency in responses and respect the role of these categories in shaping individuals’ social worlds along with the importance of demographic fidelity.

With the above caveats, we offer the following snapshots of our sample population to date:

### GENDER



### ORIENTATION



### RACE AND ETHNICITY



## Gender

Our largest category of identity responses were for gender (n=162), a centrality which we find echoed in the qualitative analysis of proposal content as well, suggesting that there is a primacy to gender in the consideration of monuments. Of our gender identity responses, 52.5 percent indicated female (a category that encompasses woman, girl, and female; though not mother, sister, or grandmother for questions as to clarity) as compared to Orleans Parish’s 52.3 percent. Responses of non-binary/non-conforming (n=3) and transgender (n=2) were each coded as separate gender categories, and were coded as gender rather than within the LGBTQIA framework, as sexual preference was not indicated. This offers statistically minimal impacts on the coding of sexual orientation as a response category, but is the reasoning behind the name of that category of response.

### Gender

85 Female (52.5% to Orleans Parish 52.3)  
 72 Male (44.4% to Orleans Parish 47.7)  
 3 non-binary/non-conforming  
 2 transgender

## Race and Ethnicity

In keeping with the overall demographics of New Orleans, the primary racial identifications of our respondents were Black (a category that encompasses responses of African-American, Af-Am, Black, Cape Verdean\*, Jamaican\* and AA) or White (a category that encompasses responses of Caucasian, Cauc., Italian, Irish, Irish/English, and White). These responses, which together make up 91 percent of those indicating race or ethnicity are 65 percent Black to Orleans Parish's 59.8 percent and 26 percent white, to Orleans Parish's 34.1 percent.

Other racial and ethnic group identifications were Indigenous or Native at 3.9 percent of the sample to Orleans Parish's 0.2 percent, Mixed-race at 2.6 percent to Orleans Parish's 1.8 percent, Hispanic/Latinx (a category encompassing responses of Mexican, Honduran, Hispanic, and Latin-) at 1.3 percent to Orleans Parish's 5.5 percent, and Asian at 1.3 percent to Orleans Parish's 3.0 percent. All points of comparison for Orleans Parish are from the July 2018 Census estimates.

We suspect that both the low rate of response, and variable identity primacy, for the question "how do you identify?" is impacting the percentages as represented to a significant degree; likely reflecting the heightened centrality of racialized identity for Black respondents. However, we are concerned at the low rate of response within our Hispanic/Latinx communities, where similar factors of heightened identification, particularly in our current political environment, could be expected to apply. We do expect that the current proposal form will provide more consistent data for this question and will allow us to better target ongoing outreach on a week to week basis through May 2019.

The Paper Monuments outreach team is currently working to reorient our ongoing proposal collection to adjust for potential undersampling of White respondents through planned events at the Smith Library in Lakeview and Latter Library in Uptown, along with three schools with significant White majorities: NOCCA, Lycee Francais and Bricolage. We are working to build relationships with the Congress of Day Laborers (Congreso) and First Grace United Methodist Church for support in increasing responses from New Orleans Hispanic/Latinx communities. Plans for outreach to the Vietnamese communities in New Orleans East and on the West Bank are also being developed.

### Race and Ethnicity

99 African-American (65% to Orleans Parish 59.8%)

39 White (26% to Orleans Parish 34.1%)

6 Indigenous/Native (3.9% to Orleans Parish 0.2%)

4 Mixed-race (2.6% to Orleans Parish 1.8%)

2 Hispanic/Latinx (1.3% to Orleans Parish 5.5%)

2 Asian (1.3% to Orleans Parish 3.0%)

## Sexual Orientation

As with race, sexual orientation appears in the public proposal data set both in terms of layered identities and as a primary identity. While we would expect that Queer identifying individuals might make up the majority of the responses, given the generally increased salience of marginalized identities, our data reflects a greater number of heterosexual (a category inclusive of straight, str8, and hetero) responses (n=36) than Queer/Gay (n=14) and Bisexual (n=10). However, the heterosexual responses are significantly confined to the field testing period for our now finalized proposal form, which explicitly provides for sexual orientation as a category of identity. We expect that this field of response will both increase in number and likely shift significantly in percentages going forward.

### Sexual Orientation

36 Heterosexual

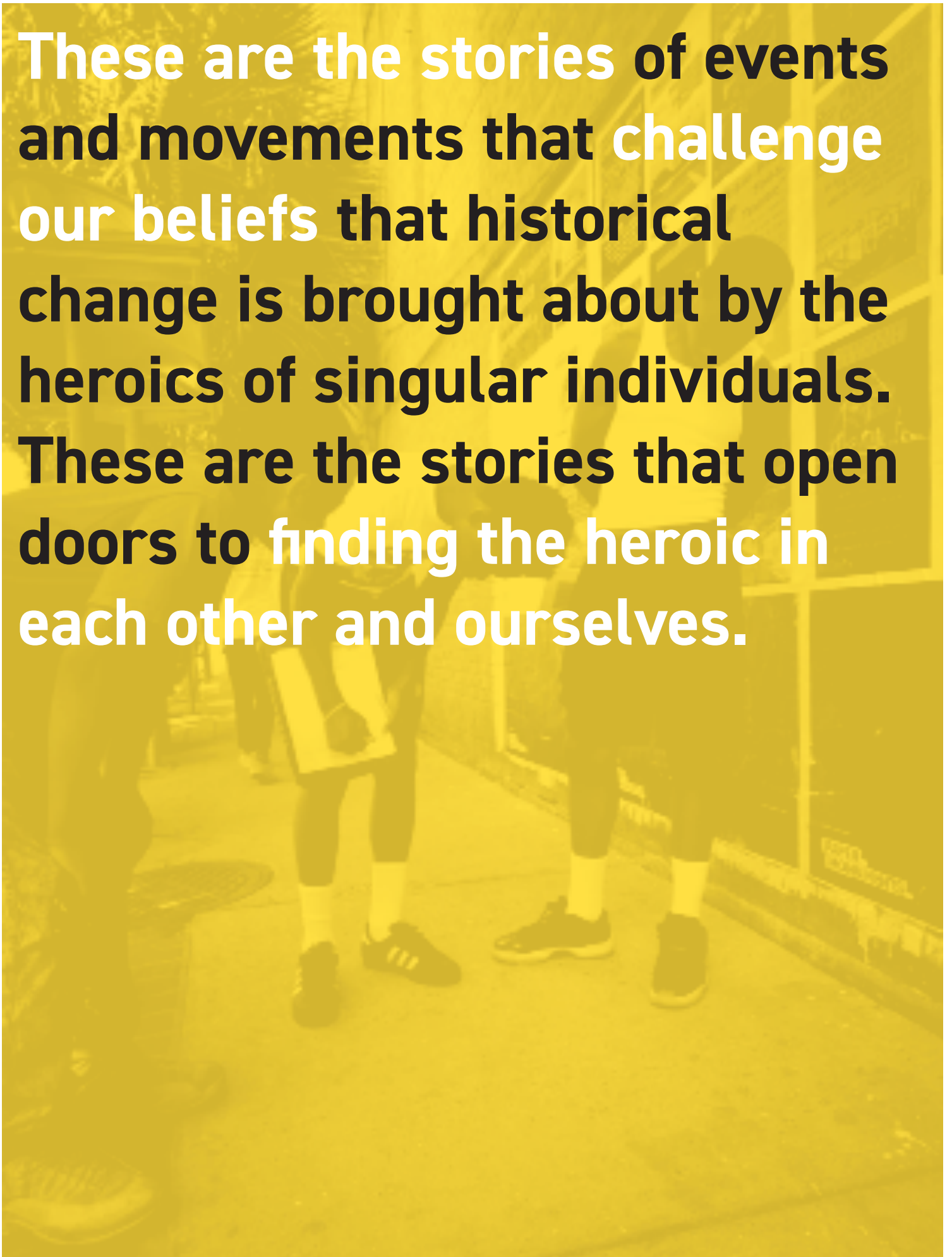
14 Queer/Gay

10 Bisexual

## Other Identities Given

Other identities given: Elderly, The Future of Mankind, The Truth, Visual Artist, a Kid, an Alien, Young Boy Athlete, a Young Woman Who is Very Committed to Dance and Performance, a Sister, a Father, a Daughter, Queer AF, A Thriving African-American Millennial, a Person of Virtue (and of respect), and a Person of Great Importance!

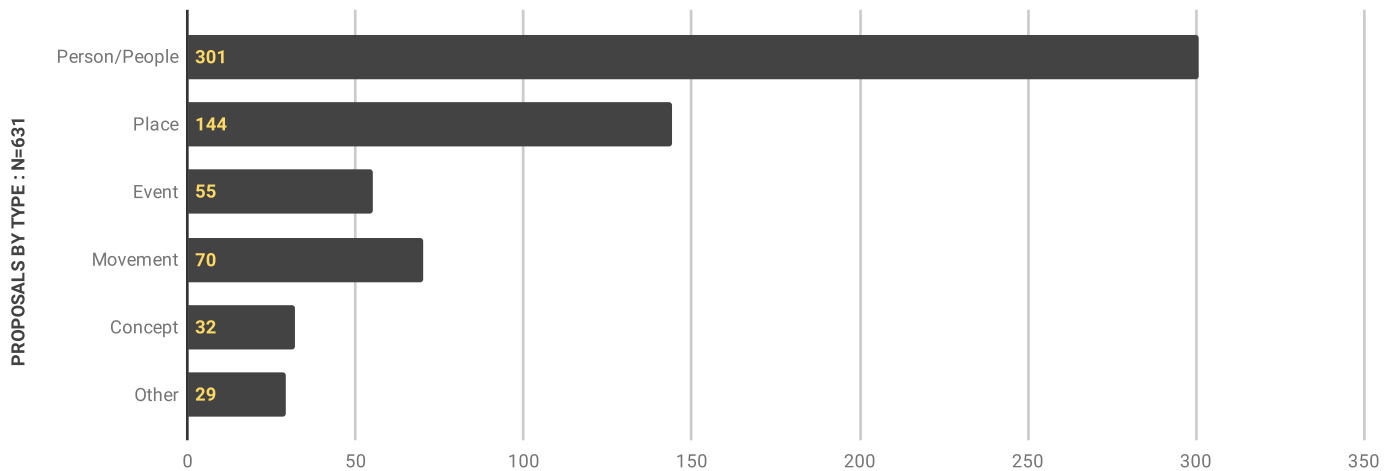
**These are the stories of events and movements that challenge our beliefs that historical change is brought about by the heroics of singular individuals. These are the stories that open doors to finding the heroic in each other and ourselves.**



## Proposals by Type

We began the Paper Monuments process by asking scholars which people, places, events or movements they felt were missing from New Orleans' primary narrative and what stories they would want to tell. As we began the public proposal process, we echoed that schema asking verbally and in form questions for those four categories as well as providing category check boxes on public proposal forms. This approach was intended to counter the embedded cultural understanding of a monument as primarily representative of singular (usually White and male) individuals, with an occasional horse thrown in for good measure.

Despite the prompt, and the more subtle nudge in the use of 'people' rather than 'person', nearly half of our proposals are in fact for people (n=301), though a significant portion of those are for groups of people or categories of people, i.e. children, volunteers who came down after hurricane Katrina. Of the remaining original categories, place comes in second for proposal numbers (n=144), and two additional categories, concept and other, were added internally for coding some of the proposals where no checkbox was selected by the respondent and none of the original four categories presented a good fit. Because of this discrepancy, we anticipate recoding all of the current proposals to reflect the additional categories and using those categories through to our final report.



## Primary Themes in Public Proposals

**Culture** and its Loss

**Love** Maternal, Familial

**Love** Plotontic, Love of Place

**Historical Correctives**

**Blackness** Non Monolithic

**Environmental**

**Interactive** Kinetic Monuments

A look through the public proposals we've collected so far is a fascinating view into the potential for all of our community's residents to thoughtfully and creatively shape our city. Residents have proposed monuments that range from the deeply idiosyncratic: a chess piece that represents the individual's love of the game, but envisioned as a black queen, representing Black women; to the universal: an atom, because they make all of the world, proposed by an eleven year-old.

Read as a collection, this body of public proposals reveals a number of extremely strong themes that manifest within and encompassing the pool of individual proposals. For the purposes of this interim report, we are highlighting only those themes that are present consistently enough to remain significant even with a doubling of public proposal volume towards our stated goal of 1,500 submissions. Many of these themes interlock or overlap, more have subthemes that may over the course of the public engagement process emerge as their own independent threads, all are undergirded by the most central theme of all: the deeply felt and very personal love that New Orleanians have for their city.

## Culture, as expressed in many formations

Cultural themes and practices were strongly present in both the form category 'why is this a story that needs to be told' context and in the monument proposals themselves, though strikingly not with any consistent overlap. Historically rooted forms were more frequently proposed or given as context, with a strong preponderance of jazz music and well respected local jazz musicians, along with Storyville as the geographic origins of jazz.

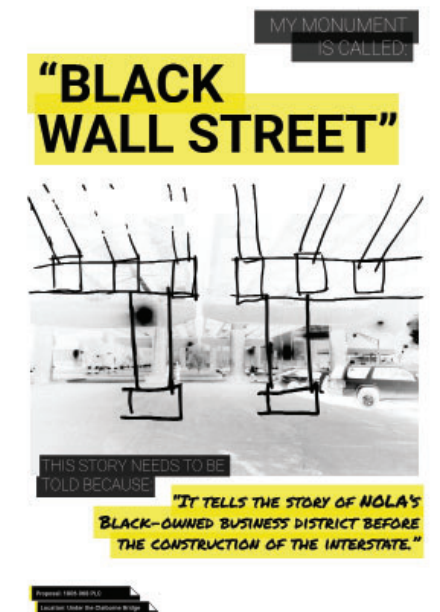
There is a sharp break from the overarching categorization of "Culture" as presented in early 20th century to more particular manifestations of artist or location or to proposals for musical genealogies for the period of New Orleans cultural history that follows. Few proposals were offered for mid-century musical forms such as R&B, though locations such as J&M Studio and the Dew Drop Inn, along with individual artists like Lee Dorsey, Allen Toussaint and Fats Domino, were proposed, the latter consistently in the context of the creation of Allen Toussaint/Lee Dorsey/Fats Domino Circle.

A far greater volume of cultural proposals, and with stronger consistency in context and content, focused on modern manifestations of New Orleans culture, with suggested monuments to Mardi Gras Indians, brass bands, second lines, Super Sunday, rappers and bounce musicians. This category of street level accessible culture is persistently contextualized as the most valued aspect of the city; alternately its heart, soul, center, etc.

Sadly, a strong subtheme of this category is perceived or threatened loss of this and our culture. One striking response to the earlier form question 'what matters to you most as we commemorate New Orleans' simply states, "My Ancestry Preserved." Answers to the later form question 'why is this a story that needs to be told' often reference loss of culture through gentrification/displacement in the same breath as celebrating the community derived within these cultural practices.

The sub-theme of loss holds through the third variant of culture identified in our public proposals, which we have termed "little c" culture; proposals that elevate the quotidian experience of our neighborhoods and wards: intergenerational exchange, elders on porches, conversations at the corner store, the interwoven lived experience of warmth, welcome and belonging. Here too, gentrification is named often as a general concern, part of the contextual reason for the proposal, though we also have multiple specific proposals to/about gentrification itself.

The Places category is particularly poignant with loss as well, with proposals focusing on specific previous large-scale erasures from the built and lived landscape of our city, including the housing projects, the vista of Claiborne pre-interstate, Charity hospital, and Six Flags. There are also a variety of proposals honoring spaces lost to integration, such as Dryades Street as Black Canal Street, Lincoln Beach, along with



those that actively worked against segregation under Jim Crow, such as the Dew Drop Inn and Quorum Club.

Food is an additional theme within the cultural category, which centers on traditional dishes (gumbo, jambalaya, etouffee) as well as cooking and eating as community and familial practices. Leah Chase comes in for special mention as the only chef specifically named in the proposal collection, and she is named repeatedly, which will be discussed more thoroughly below. This category of proposal was a particular favorite for younger children, with non-New Orleans specific proposals such as pizza and chicken nuggets along with more locally focused sweets, there are a lot of beignet mentions here! King cake makes a few appearances as well.

## Love

Love, and particularly maternal love, is second only to culture in predominance among the public proposals. They are also more broadly distributed throughout the city as prospective monument locations, often tied to specific residential addresses, presumably the current or former homes of the mothers referenced. Single mothers come in for special mention, both as a category of mother deserving special recognition, and in the form of personal gratitude under form question 'why is this a story that needs to be told.'

Our initial assumption, that public proposals for monuments to mothers would be concentrated in youngest children's submissions, was not particularly borne out, though there is a spike at ages nine and ten. There is another small bump in proposals associated with the late 30s and early 40s, which may be associated with becoming a mother or losing a mother, and which tends to be universal rather than particular, i.e. mothers, motherhood as opposed to 'my mother.'

Public proposals offered in memoriam also focus on maternal love, though most frequently at a generational remove, with submissions honoring grandmothers both as specific individuals and as a valued category of women. The majority of the maternal proposals are brief and celebratory, though we also received a proposal, entitled "Remember Me" for a monument dedicated to the children abandoned by their mothers, with the personal narrative of the proposer.

Familial love is a sub-theme of this category, again concentrated in middle childhood, and referencing both nuclear and extended family as well as some broader community conceptions. Children, however are solely referenced as a collective category, often one that is utilized to signify aspirational and future oriented visions for equality and with a sharp emphasis on diversity. Beyond mothers and grandmothers, elevating the feminine is a strong theme across the public proposals, with many prospective monuments dedicated to girls and women, both particular and representative of the gender as a class. While some of these sit firmly in the present, with references to Kristen Visbal's "Fearless Girl" statue on Wall Street and #BlackGirlMagic, the majority fit firmly into one of both of two interlocking categories, that of the historical corrective and that of a diversified interpretation of Blackness. Both categories are explored at greater length below, and may reflect the contextual influence of the "Me Too" Movement along with an increase in public conversations centering intersectional feminism that have developed alongside the arc of the Paper Monuments process to date.

## Historical correctives

As makes sense for a public history project launched within the context of monument removal and oriented towards contestation of popular historical narratives, a significant throughline of all public proposals received is the motif of historical correction and complication. These are occasionally straightforward reinsertions of the missing; public proposals for erased or elided figures, such as a proposed monument to the victims of the battle of Liberty Place or Claudette Colvin, the Birmingham teenager who's actions could have sparked the historic bus boycott had Black leaders not marginalized her role based on her extramarital pregnancy.

However, a broader theme reflects an impulse to complicate "known" history; restoring human fallibility and shades of grey to the actions of historic figures, or to contextualizing the period of action for which they are most known within the arc of their overall lifetime. Hence we have public proposals for monuments to figures such as Jean Lafitte represented as both hero and criminal, blurring the lines between the



two and highlighting the role of power in defining either as a singular truth, along with a proposal for “the real” George Washington, as a soldier and wartime leader rather than a remote statesman from a martially minded ten year old, and a proposal for P.G.T. Beauregard within the context of his post-civil war role(s) in reconciliation, rather than as a Confederate general.

Within the theme of historical corrective, the restoration of the feminine to public space and public memory is by far the primary subtheme, which is only logical given the appalling lack of monuments and memorials representing women. The lack of representation of women in monuments and memorials was explicitly raised both on the level of a category of representation desired and deserved, and as the contextual framing given for the groups of women and individuals suggested in scores of proposals. Those who took on the larger issue of female representation tended to list numerous locations or to specifically request the creation of many additional statues, works of art and plaques honoring women. Others simply listed the names of many women, or types of women, who should be represented through public art and memorial.

National figures were less abundant in this theme than in some of the others, though Harriet Tubman, Madam CJ Walker, and Rosa Parks each received multiple proposals. Local figures, both prominent and less well known, were far more common; particularly if one were to take into account the prevalence of list-style proposals and count the individuals or types separately. The women proposed ranged across the city’s history and present, as well as across fields of influence or work, but were consistently proposed based on their actions, rather than inherent status, often centering upon barrier breaking or contesting societal norms.

Proposals for monuments to local women were overwhelmingly for Black women or women of color: Ruby Bridges, Dorothy Mae Taylor (frequent) Ursuline nuns, Marie Laveau, Marian Burkett, Oretha Castle Haley, Storme DeLarverie, Leah Chase, Sarah Towles Reed, women of Storyville as women and sexworkers with unique identities and backstories, women in jazz, Rose Nicaud, Rosette Rochon, Eulalie de Mandeville, Big Freedia, LaToya Cantrell all received specific, and often multiple mention. Bridges and Taylor in particular came in for some of the most frequent proposals, rivaling the pattern of high volume proposals for recently deceased local icons, and were proposed across the broadest age range of residents.

### Blackness, and the rejection of Blackness as monolith

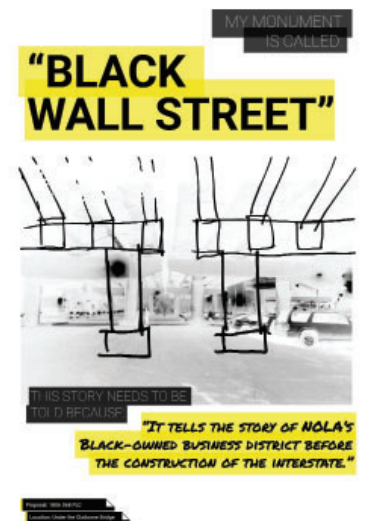
Shapers of New Orleans physical and intellectual environment as well as and occasionally in contrast to its cultural context/content. Higher status occupations and cultural Black composers and opera singers, newspaper proprietors, architects and skilled crafts people, women in business, black inventors, leaders, but also levee builders

Caribbean, and specifically Haitian, progenitors along with broader cultural ties to Haiti were a theme across the People and Place categories, with boats and bridges suggested as modes of representation. One proposal within this theme tied that past to the present, raising the gendered merger of family lines after the Haitian Revolution but rescripting them to incorporate cracked earth and flood waters that evoke the Haitian earthquake of 2010 and hurricane Katrina.

Black strength and resilience during slavery is a strong sub-theme, and one realized through proposals that cover the arc of enslavement in the region, we have proposals for Maafa memorials, slave ship arrivals, and a striking proposal for a monument to enslaved people represented in their original clothes and occupations had they not been abducted from Africa. We also have a proposal for enslaved folks working as blacksmiths, physically shaping a map of America as slave owners look on claiming credit.

Lineages of Black resistance are also a strong sub-theme, focused largely on the collective and movement-based resistance with multiple proposals to the San Malo maroons and the 1811 Slave Revolt though revolutionary and movement leaders also received multiple proposals, particularly Toussaint L’Ouverture, Marcus Garvey, Malcolm X and Martin Luther King Jr. One proposal creatively engaged with contextual adaptability in modes of protest and resistance, connecting King and the Black Panthers to the Black Lives Matter movement.

Other proposals focused on more local manifestations of the Civil Rights Era, suggesting monuments to honor the New Orleans founding of Southern Christian Leadership Conference, along with the boycotts and sit-ins lead by the local chapter of the Congress Of Racial Equality. Proposals referencing the affirmative role of the Black Panthers and their violent displacement from the Desire housing projects.



## Environmental Themes

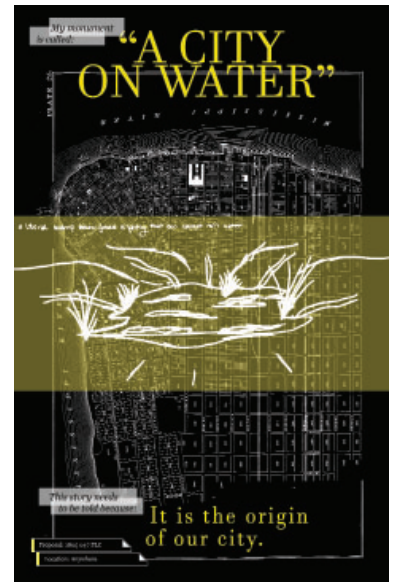
Trees, primarily Live Oaks and Cypress trees, and particularly for Tivoli Circle, New Orleans East and (somewhat ironically) City Park, River, water Like culture, public proposals featuring natural and environmental themes were consistently undergirded by the threat of loss: a city on water, swamps Gas and oil extraction as root cause

Many of the proposals that focused on environmental or natural themes served as “mitigating monuments:” providing water management components in their proposed design, i.e. swampland that serves as both an educational landscape and water catchment pool. Activist or awareness raising monuments, which provide educational or informative elements as working for environmental change as remediation of damage or loss, these were especially prevalent in relation to coastal land loss and the existential threat to New Orleans due to climate change.

Activist monuments were also present, though in smaller numbers, amongst the proposals that centered overlooked or forgotten/erased populations: the homeless, laborers/workers, the mentally ill, victims of police brutality, victims of gun violence, and incarcerated people. Several of these proposed monuments take the form of large scale physical shelters or refuges as well as monuments, safe spaces to protect the most vulnerable that also draw public attention to the broader issue that requires their presence.

## Interactive Monuments

One unexpected theme relates not to the envisioned content of the public proposals, but to a pattern of modes of representation that challenge monumentality. Many of the proposals, regardless of subject depicted, envisioned some sort of interactive component incorporated into the design. Ranging from fully kinetic sculptures and gramophones to responsive statues arrayed on the steps of City Hall, ready to play recordings of the most recognizable taglines of activist elders whom we have lost.

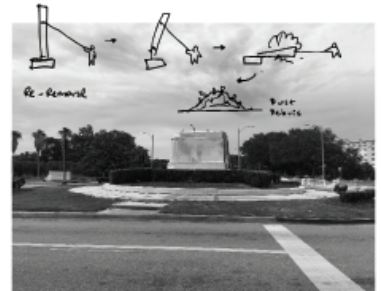


MY MONUMENT IS CALLED:

**"MONTICULE"**

THIS STORY  
NEEDS TO BE  
TOLD  
BECAUSE:

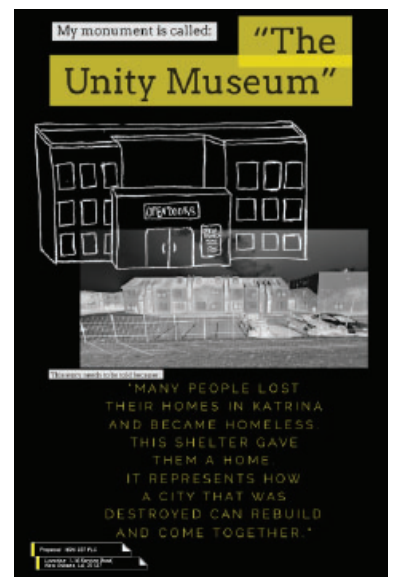
"Historical reconstruction  
and removal of  
monuments could be a  
continuous event."



PROPOSAL: 1000 100 100  
TOP: 1000 100 100

## Hurricane Katrina

Katrina, specifically people in relationship to Katrina, either as memorials to those who were lost, displaced, and survived or in celebration of those who came to help rebuild.v



The collection of public proposals places potential monuments on sites both public and private throughout the entire city of New Orleans. Proposed locations are often directly tied to the themes of the proposal, thus we see, for example, Seventh Ward locations for monuments and memorials representing Creole culture and antebellum African-American individuals and narratives. Major intersections and major streets are also well represented as potential sites, with Canal, Poydras, and Magazine streets along with St. Bernard and Elysian Fields Avenues. Proposals for new monuments in City Park and the French Quarter were also extremely common, with a much broader range of themes for either location and little specific reasoning for those locations.

Many proposals offer hyper-specific locations, often near the site of a particular event or at the home or significant space for the individual named in the proposal. These are also sometimes at or near the home of the proposer, as indicated by a specific address within the given zip code, or direct identification as such. These proposals are more common amongst the younger residents, which may reflect both fewer landmarks and street names known, a wonderfully less developed sense of the norms of public art placement, or the impulse to see and keep one's monument close and not be stymied in reaching it by adult whims regarding transportation!

### Tivoli Circle Specific

We received 72 proposals specifically naming Tivoli Circle as the site of the proposed monument, albeit under a variety of names: Lee, Tivoli, The Circle, St. Charles circle, Free Circle, Lee Dorsey Circle, Domino Circle. Interestingly, of those proposals only 34 are for a singular person, a rate similar to the larger proposal pool and not our expectation given the extant standing pillar. Those individuals are an epic collection, however, with multiple proposals for Martin Luther King Jr., and Muhammad Ali (Muhammad Ali Circle being an additional name given for the site) along with proposed monuments to Theodore Roosevelt and Napoleon Bonaparte.

Locally rooted figures of epic proportions were also suggested, including Louis Armstrong, Dorothy Mae Taylor, Jerome Smith, Ruby Bridges, and Leah Chase. The preponderance of proposals for Tivoli, amongst a variety of other locations were for Antoine "Fats" Domino Jr., Tom Benson, and Allen Toussaint, all of whom passed away during the Paper Monuments process and all of whom are heavily represented as part of a pattern in which we receive waves of proposals recently deceased, a pattern which seems to have a male bias. Drew Brees, while happily still with us, also received several proposals.

Other themes within the Tivoli Circle proposal sample include Culture as covered above, but with specific emphasis on popular music and musical figures, including Master P and DJ Jubilee, rather than the parading, masking, and street-based cultural variants that are prevalent in the cultural theme writ large. Similarly, race and specifically Blackness remains a strong theme, but with an element of vagueness, proposals to "Black role models" or "honoring our ancestors" rather than to specific individuals, events, or movements. What is barely an emergent sub-theme in the pool at large, proposals reflecting interracial unity and affirmative diversity, generally envisioned as depicting multiracial groups of children, currently represents a theme in proposals for this site.

We suspect that one of the challenges for the respondents selecting Tivoli Circle is that the scale, centrality, and importance of the site tends to unduly influence the proposed monument. If it is necessary that whatever is proposed is somehow representative or universal, that creates a pressure that chills the creativity and intimacy so abundantly present in the overall pool of proposals. The Tivoli Circle proposals as a body commemorate and command, but they do not, on the whole, mention love.



## Proposed Tivoli Circle Process

For the purpose of clarity we have decided to include in this interim report the proposal outlined in this section, which is a summary of the primary elements of Paper Monuments/Colloqate Design's proposed process for the redevelopment of Tivoli Circle. This approach draws on our professional expertise as well as comparable processes nationally.

We have proposed that the Paper Monuments team work with the Human Rights Commission to facilitate the development of a Concept Request for Qualifications (RFQ) by the HRC staff and members. We believe that to create a framework by which a RFQ design brief is put forth, the City must release offer significant guidance as to the intent of the redesign and encourage the creation of, and applications from, collaborative teams to reinvision the entire space, or to allow for co-creation of landscape, civic space, and art installations within the site.

Having experience in the challenges of integrating design competitions into City purchasing and procurement regulations, we have rather firmly suggested that this process must include consultation with the appropriate City agencies and partners, i.e. Department of Public Works, Parks and Parkways, etc. to inform the technical requirements of a RFQ that would meet the scope of redesign for the entire Tivoli Circle site.

We envision a two part jury process, part one of which is narrowing what we would expect to be a large number of submissions to a smaller pool of semi-finalists relying on a matrix developed by the jury, and part two of which would be the final selection which would incorporate public feedback acquired through multiple channels in a limited timeframe.

Our suggestion is that the jury reflect the gender, racial, and ethnic demographics of New Orleans with a high level of fidelity; while also reflecting the reality that planning, landscape, engineering, and public art are all necessary areas of expertise to have present on the jury.

We believe that a well-advertised, structured approach to public feedback will be critical for the selection process to be procedurally just. By utilizing public institutions such as libraries, schools, and recreation centers for paper ballots, we have already proven that widespread geographic and demographic fidelity in public feedback is possible. By integrating public transportation outreach and accessible modes of voting, such as text to vote, this approach can be brought to scale.

# IMAGINED MONUMENTS

May 2019 -

In May 2019, at the completion of the formal Paper Monuments process, we will be presenting a final report to the City and the public at large. To celebrate the collective work that has gone into this process, we will be hosting an exhibition of all of the Paper Monuments posters along with several of the Re:Present temporary installations and a collection architectural renderings of public proposals as Imagined Monuments placed in their proposed locations across the city. Some of these renderings have been included in this report as point of reference for the next phase of our work.

The Imagined Monuments project will shift Colloqate Design from the ephemeral process of Paper Monuments into our firm's longer term vision, working with partners and within communities towards the creation of a system of public memory through public art and reinvestment in the civic and public commons of New Orleans. We hope to shepherd many of these renderings of our residents' visions into permanent installations across the city in the future.

## Imagined Monuments

Putting aside the considerations of a singular site to return to the primary focus of the Paper Monuments process, the collection of public proposals for new monuments for New Orleans, we invite you to consider what the built environment of our city could look like if it better reflected the vision of our residents. The following images are renderings of some of the public proposals we have collected, placed in the locations selected by their creators. We're excited to begin the work of building this New Orleans together.

### PM\_PUBLIC PROPOSALS

1006 847 PLC

#### Imagine a monument to New Orleans

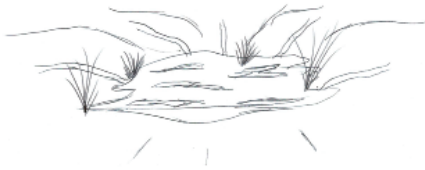
Tell us the stories of people, places, movements and events that matter to you.

My Monument is called: <u>A City On Water</u>	My Monument belongs at (address, intersection, or neighborhood): <u>anywhere</u>
When deciding how we memorialize, what matters most to you? (i.e. it should represent the truth in our city) <u>That it is essential to the city</u>	
My Monument/Memorial is: <input type="checkbox"/> Person/People <input type="checkbox"/> Place <input type="checkbox"/> Movement <input type="checkbox"/> Event <input checked="" type="checkbox"/> Concept <input type="checkbox"/> Other	

This story needs to be told because: it is the origin of our city

Hashtags:  
My Monument (drawing and/or description):

a literal swamp below grade slightly that can collect rain water



Help us make sure that this process is representative for all people in the city.

ZIP Code:	I am a New Orleans:	Age:
	<input type="checkbox"/> Native <input type="checkbox"/> Transplant (0-10 years) <input type="checkbox"/> Transplant (11+)	
How do you identify? (Optional):		

**PAPER MONUMENTS**  
 Paper Monuments is a public history and art project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.  
[papermonuments.org](https://papermonuments.org)   [info@papermonuments.org](mailto:info@papermonuments.org)   [papermonuments.org](https://papermonuments.org)

### "A City on Water"



### PUBLIC PROPOSALS

1007 828 GL

#### What is an appropriate monument for New Orleans today?

Tell us the stories of people, places, movements and events that matter to you.

My monument is called: <u>Gramophone</u>	It is located at (address, intersection, or neighborhood): <u>Musik Circle (formerly Lee Circle)</u>
My monument commemorates: <input checked="" type="checkbox"/> Person/People <input type="checkbox"/> Place <input checked="" type="checkbox"/> Movement <input type="checkbox"/> Event <input type="checkbox"/> Other	<u>Jay</u>
My monument looks like (drawing or description): 	
This story needs to be told because: <u>So much music and joy originates from this place, so many stories of people at sources of 'hardcore' of independence, it gives a validation of culture, our town has and been captured on vinyl &amp; in the practice of music-making. The oral histories were recorded in music, the music is jazz, blues, etc. and should be heard and Rejoice!</u>	
My ZIP code is:	I am a New Orleans:
<u>70117</u>	<input type="checkbox"/> Native <input checked="" type="checkbox"/> Transplant (0-10 years) <input type="checkbox"/> Transplant (11+)
My age: <u>39</u>	

**PAPER MONUMENTS**  
 Paper Monuments is a project designed to elevate the voices of the people of New Orleans through a community-driven, participatory process, creating new symbols for our city that represent all of our people.  
[papermonuments.org](https://papermonuments.org)   [info@papermonuments.org](mailto:info@papermonuments.org)   [papermonuments.org](https://papermonuments.org)

### "Gramophone"

